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MRS. MANNERLY: AN ILLUMINATING LOOK AT LIGHTING MELODRAMA

by

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A THESIS

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Fine Arts

Major: Theatre Arts

Under the Supervision of Professor Laurel Shoemaker

Lincoln, Nebraska

April, 2014

MRS. MANNERLY: AN ILLUMINATING LOOK AT LIGHTING MELODRAMA

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University of Nebraska, 2014

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This thesis describes the research and production processes of the lighting design for the play, *Mrs. Mannerly* by Jeffrey Hatcher, performed in the Studio Theatre, repertory style, from July 19th through August 10th at the Johnny Carson School of Theatre and Film at the University of Nebraska. *Mrs. Mannerly* was directed by Rob Urbinati. Clayton Van Winkle acted as the production's lighting designer, Laurel Shoemaker designed the set, Sharon Sobel designed the costumes, Mike Smith designed the sound, Erica King acted as the props mistress, and Chris Stepanek was the acting technical director.

This thesis contains the entire lighting design process for *Mrs. Mannerly* including initial meetings, conceptualization, renderings, paperwork, tech process and production photographs.

TABLE OF CONTENTS

Introduction	Page 1
Chapter 1: Meeting the Director	Page 2
Chapter 2: Creating the Concept	Page 6
Chapter 3: Developing the Renderings	Page 11
Chapter 4: Drafting the Light Plot	Page 14
Chapter 5: Creating the Cues	Page 19
Chapter 6: The Tech Rehearsal	Page 23
Chapter 7: Opening Night	Page 26
Conclusion	Page 28
Appendix A: Research	Page 29
Appendix B: Renderings	Page 32
Appendix C: Resources	Page 39
Appendix D: Production Paperwork	Page 41
Appendix E: Production Photos	Page 54
Bibliography	Page 60

Introduction

My work on this production began when the artistic team of Nebraska Repertory Theatre enlisted my services as lighting designer in February 2013 for its Studio Theater production that summer. As an untested graduate student, the arrangement required my adviser, Laurel Shoemaker, to step in as set designer in order to mentor me throughout the process. It was through this arrangement that I began my work as lighting designer on *Mrs. Mannerly*.

Mrs. Mannerly by Jeffrey Hatcher (1958-) is the playwright's comic retelling of his own childhood growing up in Steubenville, Ohio in 1967. The show begins with a young Jeffrey Hatcher visiting his soon-to-be manners teacher Helen Anderson Kirk, or as she refers to herself, Mrs. Mannerly, inside her dainty classroom at the YMCA. This scene, while comical in execution, primarily serves to inform the audience of “Mrs. Mannerly's School of Manners” and the end-of-the-year practical test to be presented in front of the Daughters of the American Revolution. The play goes on to introduce a number of characters—all portrayed by the same actor who plays Jeffery—that challenge Jeffrey's goal of being the perfect manners student. While preparing himself for the end-of-the-year practical, Jeffery also questions the origin of Mrs. Mannerly who he finds has a mysterious past. Ultimately, Jeffery sabotages his own exam in an attempt to protect Mrs. Mannerly's past despite his own involvement in its unveiling, serving as a glimpse of the young boy's maturation over the course of the play.

Chapter 1: Meeting the Director

The *Mrs. Mannerly* production process began in April 2013, starting with isolated email communication and phone conversations with the director, Rob Urbanati, New York-based theater artist and director of *Mrs. Mannerly*. Laurel Shoemaker, scenic designer for the production, began conversations with Urbanati prior to the first production meeting. Through these conversations, Shoemaker and Urbanati established a concept for the show which acted as the catalyst for the rest of the production team's communication.

My conversations with Urbanati began shortly before the first full production meeting. Over the phone, Urbanati explained the concept he and Shoemaker had discussed and various ideas he had for the lighting design. As the lighting designer, my goal for this first conversation was to comprehend the conceptual ideas and concerns of the production while simultaneously translating Urbanati's lighting ideas into a more accessible and visual medium. This first dialogue between Urbanati and me was essential in creating a vocabulary between us and establishing a common ground for communication. In an intangible design field, such as lighting design, it is imperative to understand the context and intention behind certain words. While "red" symbolizes certain words to one person—anger, passion, war—it could trigger a different response from another person—happiness, energy, power. Through several questions and clarifications during the first meeting, I was able to adapt my understanding of Urbanati's vocabulary, creating a more efficient design process. One such clarification came in the first few minutes when Urbanati described Jeffery's memory monologues as being "dark." My initial response to Urbanati was that I associated dark with negative words

such as evil, somber and isolated, but Urbinati explained that while isolation was important, he still needed the lighting to convey the brightness and lightheartedness of the text. Through my knowledge of lighting practices and subtle clues, I realized that the “darkness” he was looking for could be obtained through higher contrast. That could be achieved by adding more intensity to the light of the focus subject, causing a greater sense of isolation from the rest of the stage. To help Urbinati understand the technical jargon of my reasoning, I suggested we follow the stylization of film-noir. Urbinati then mentioned his interest in the film director, Douglas Sirk, for this production. By funneling all of our ideas through a common denominator in the first conversation, Urbinati and I were able to communicate more efficiently throughout the entire process.

The first production meeting following our conversation acted primarily as a meet-and-greet for the artistic team. Taking place months before the first rehearsal, the discussion was very general and served as a platform to get our creative juices flowing; however it accomplished very little in solidifying any design ideas. My first self-appointed task after the first meeting was to analyze the script more closely. As a former performer who used action verbs to break down each script, the largest hurdle for the artistic assessment of the show was the pacing and style of the text: fast-paced and eclectic. It proved difficult to establish any strong motivation of the characters that required specific lighting needs or enhancements. To address lack of character motivation, I instead embraced the pacing by viewing it as a comedic necessity and began to associate the lighting with the demands of the humor. Immediately, I developed a concept that included the speed and simplicity required for a comedic show, but maintained the film-noir style that Urbinati and I had discussed.

Following Urbinati's suggestions, I began my design process by researching a few works of Douglas Sirk: *All That Heaven Allows* (1955), *Written on the Wind* (1956), and *Imitation of Life* (1959). In the fashion of mid-century melodrama, these films all share a formulaic combination of dramatic tension and heightened reality that promote strong lighting choices: abrupt shifts, saturated colors (Figure A1) and shadowed faces (Figures A2 and A3). Beyond the visual aesthetic presented in my research examples, each film served in its entirety as a reference for composition and mood through the study of timing and cinematographic framing. Deciding to use *Written on the Wind* as the primary example, I muted the audio on the first viewing and then focused on the film as a collage of images rather than allowing the plot to distract me. This enabled me mentally to break each scene down by visual design choices instead of considering their significance to the script. By doing so, I was able to note which visual compositions were linked to slow, dramatic fades and which were linked to quick, abrupt fades. I noted that extreme instances of lighting—heavy shadows and saturated colors—were used in tandem with the quick, jarring transitions, indicating a heightened sense of drama. In order to process this information, I had to translate what was represented on screen into what would happen on stage. Tight close-ups of the actors' faces would become wide views of the entire stage, panning or cross-fading shots would need to be addressed through the movement of cues to direct the audience's eye, and the dark shadows would need to be brightened in order to be seen from the back of the audience. Recognizing these differences, I was able to use my knowledge as a lighting designer to view each film with a running mental translation, much like a person speaking in a second language. I knew based on my conversations with Urbinati, however, that he would need a visual

representation of my design goals. This led me to the decision to create light renderings for the show.

Chapter 2: Creating the Concept

Before I began the rendering process, I needed to consider the necessities of the show and develop several design choices to encompass everything that had been considered up to this point. To consolidate my thoughts, I referred to (perhaps subconsciously) Richard Pilbrow's "objectives of light," as laid out in his textbook *Stage Lighting Design: The Art, The Craft, The Life* and adapted from Stanley McCandless's "functions of light." As Pilbrow explained, the "objectives of light" are selective visibility, revelation of form, mood, information, and composition (Pilbrow 6-8).

Selective visibility is the most important job of a lighting designer which refers to, as Pilbrow writes, "...the audience's ability to see what is intended to be seen" (Pilbrow 7). In *Mrs. Mannerly*, due to the text's quick shifts in time and reality and the small space in which we were producing it, I wanted to embrace the concept of directing the audience's attention by simulating the close-up nature of film within the constraints of live theatre. My main goal was to delineate Jeffrey's memory from his reality in a way that addressed the comedy of the text, established a continuity from which the audience could make associations, and maintained the visual appropriateness of my aesthetic choices. To support the comic integrity of the script, cues would be quick and abrupt, mimicking the drastic visual shifts in Sirk's films, and similar to the abrupt shifts in action laid forth by the playwright. My hope was that these quick shifts would act as a sort of punch line in conjunction with the action. In addition to the timing, the color of the show would lean towards a warmer range: a more inviting color for an audience, which would promote the comfort necessary for optimal enjoyment and participation. The shifts into memory, on the other hand, would maintain a cooler color palette

throughout the show so that the lighting could inform the audience when Jeffrey was stepping outside reality and most importantly, allowing each memory cue to be perceived in a way that reflected the Sirkian aesthetic Urbinati requested. In addition, as the action fell back into the reality of Jeffrey's childhood, the visibility of the stage would grow to create the "boundaries" of the room, countering the isolation of Jeffrey's memory and clue the audience to the shift between the two states-of-being.

Revelation of form describes the necessity of a lighting designer to sculpt objects and performers in a way that indicates the three-dimensionality of the subject (Pilbrow 7). Revelation of form served two purposes in *Mrs. Mannerly*. 1) Add depth to the small acting space by "pushing" the performers forward, and 2) contribute to the visual beauty by highlighting one of the most appealing elements of live theater: three-dimensionality. One benefit of performing a show in a small, studio space was the intimacy in which it provides. Because of this intimacy, the L-shaped stadium seating arrangement as seen in the *Mrs. Mannerly* ground plan (Figure D3) provided the audience with a helpful vantage point from which to see the actors' spacial relationship within the set, naturally providing a sense of depth on an open stage. To further enhance this, I would also need to light the red drape on the east wall to create a contrast between the actors and their background. The north wall, on the other hand, would need to be exposed to as little light spill as possible due to its function as a projection surface (Figure A5). This need for containment posed a problem. I had to reconsider the ideal angles from which to address the visual beauty of the actor's form, creating my first large hurdle.

The floor that Shoemaker had designed possessed the highly reflective properties of the polished basketball court on which it was based. The Law of Reflection holds that

the angle of incidence is equal to the angle of reflection (Figure A6) or, in the case of lighting design, the angle of the original source of light to the normal line (an imaginary line perpendicular to the reflective surface) is equal to the angle of the reflected light to the normal line. This means that higher the source of light, the higher the reflected light and the lower the source of light, the lower the reflected light. This is a common consideration for dance lighting designers who must light a piece on a highly reflective Marley floor. If said designer chose to light from a back-light position directly opposite the audience, the light would be reflect toward the audience; therefore, it becomes necessary to use steeper angles to prevent the reflected light from shooting directly into the audience's eyes. In the case of *Mrs. Mannerly*, I had to consider lighting from angles that would not reflect directly onto the projection surface and create an unwanted effect.

Mood, in lighting design terms, refers to the designer's attempt to create an emotional ambiance for the audience through the composite use of color, angle, intensity, texture and movement (Pilbrow 9). With this being my first attempt at lighting a comedy, finding the subtleties of mood proved to be a challenge. I knew that Urbinati was stylistically looking for Sirkian melodrama, but I struggled to find the balance between his vision and the necessity of preserving a light mood that supported the comedy. Shadows and saturated colors would not work for the majority of the show when the script was deliberately humorous. To achieve this, I treated the melodramatic moments as standalone instances of heightened drama—counterpointing the light comedy so drastically that it would provide its own inherent comedy through the juxtaposition. I chose to highlight the moments when Mrs. Mannerly avoided discussing her past as the driving force behind those particular lighting effects, using instantaneous shifts into

directional pools of light as the actress melodramatically denied Jeffery's accusations about her past.

The information of a lighting design often derives from the locational requirements of the script. Hatcher did not specify any lighting needs in *Mrs. Mannerly*; instead he specified locations to which Shoemaker and I were left to portray as needed within the constraints of our production concept. The locations, as required by the text, consist of a room inside the YMCA (transformed into a classroom by Mrs. Mannerly), a bar (located under the hotel where Mrs. Mannerly lived) and a ballroom where the Daughters of the American Revolution (DAR) presentation takes place. Our production also included a YMCA basketball court, as it looked before Mrs. Mannerly decorated it for her manners classes. Urbinati's concept for beginning of the play was to have “adult” Jeffrey visiting the YMCA where he attended Mrs. Mannerly's class as a child, wherein he would experience his “memory” of Mrs. Mannerly redecorating the room in preparation for her students' arrival. Upon further discussions with Urbinati, we decided to use fluorescent lighting fixtures to establish the YMCA before the classroom. The goal was to make the audience walk into the theater space, complete with basketball hoop and wood-court flooring, and feel as though they had stumbled into a working space—not yet ready for a theatrical demonstration. The show would then start organically, with music fading up as an adult Jeffery walked onto the stage, indicating to the audience that the show was beginning. It would not be until Jeffery committed to this memory that the fluorescent lighting would change into a more theatrical look. Further informational elements would be utilized in the hotel bar, where a flying practical—a functional light used for scenic purposes—would hang down to establish a bar table in addition to a

window pattern that would suggest nighttime meeting. The DAR would present a flying chandelier that would be used to cap the stage on top of an ornate pattern, indicating a more elegant environment than had been previously seen.

The lighting composition of *Mrs. Mannerly* alludes to the overall mood, tempo and visual aesthetic of the entire show. It is directly associated with the other design areas: scenic, projections, costumes, sound and stage direction. Combined, these components create an image that, in the roughest sense, can be considered a concept. Within the complete composition are many cues creating small, visual compositions that form a unified look on stage. The furniture, costume pieces, spacing of the actors and lighting effects all contribute to a certain statement about each scene within the play—a statement that, in theory, should tie into the aforementioned full composition. To communicate how the lighting would affect the composition, I initiated the next step in my design process: creating the light renderings.

Chapter 3: Developing the Renderings

The development of light rendering for *Mrs. Mannerly* was as much an educational exercise for myself as it was a practical tool for the production team. To that extent, my goal was to translate my design concepts onto a tangible, visual medium by compiling images and lighting techniques using Adobe Photoshop CS6. Having done light renderings for my previous production, *Candide*, using a color model, the challenge in the *Mrs. Mannerly* renderings came from the absence of any model to use as a base. I, therefore, chose to use a photograph of the space provided by Shoemaker as the groundwork (Figure B1). The first step of the process was to convert the photograph into a line drawing by desaturating the image, layering an inverted image over the base with its layer style converted into “color dodge,” and then using the Gaussian blur tool to reveal the lines underneath (Figure B2). After the image was converted into a line drawing, I needed to clean the photograph of the studio space by removing unwanted object such as a stray locker, a cart of audience chairs, a squirrel-fan, and a large curtain that was pulled over our projection surface. I removed these objects using a combination of the clone-stamp tool, the patch tool and the eraser tool and then inverted the image onto a black base to prepare the photo for the lighting effects that were to be added (Figure B3).

Once the photo was prepared, I created a mock-up of the production (Figure B4) using a projection example created by David Tousley, a Jeffery stand-in was found via a Google image search and a few lighting effects using the paintbrush tool in Photoshop. After the mock-up was complete, I discussed the set design with Shoemaker to gain a better understanding of how the scenic elements would fit together. Because the furniture

pieces had not yet been pulled, I requested research images from Shoemaker, which she promptly provided. These images had the desired look of the furniture, so I compiled a conceptual scenic design that would convey the intended look of the stage. In hindsight, it was presumptuous of me to render a non-existent set using only research images. It could have been seen as the intended outcome by Urbinati despite the potential necessity to change certain elements based on discrepancies in visual composition or budget restrictions. Fortunately, Urbinati viewed my renderings as a suggestion for the finished product rather than a promise of it.

With all of the necessary information from Shoemaker, I developed a specific rendering for each scene, capturing both the lighting and scenic qualities that defined each location (Figures B5-B19). The lighting effects used a combination of feathered selections (to soften the edges of lines, similar to the soft focus of a lighting instrument), the paint bucket and paint brush tools. The goal was to suggest the source of the lights in the air, to indicate the unavoidable effect they would have on the design, and to capture the mood of each particular location through the choice of color. The red curtain seen in Figure 10 was an especially difficult challenge because it needed to be closed or open for separate scenes and I lacked an accurate curtain resource to use. My solution was to use a photograph of a full-stage curtain and use the warp tool to change its shape to mimic Shoemaker's design. As evident, the attempted draping resulted in an unnatural curtain. Gaining an improved knowledge of Photoshop since the creation of the renderings, I now realize I could have instead used a combination of the warp and clone-stamp tools to make a more realistic curtain. However, the change would have had a minimal impact on the desired effect of simply suggesting the finished product. Once I had drawn all of the

lighting effects and scenic pieces, I opted to add an artistic filter to each of the renderings in order to mask indications that the rendering was pieced together from multiple resources. The brushstroke filter also provided a stylized effect, giving the renderings a more artistic appearance.

Chapter 4: Drafting the Light Plot

After preparing the renderings, I began developing the light plot—the lighting “groundplan” that informs the production electrician how the lighting instruments should hang for a particular production. The light plot materialized using a computer-aided drafting program called Vectorworks 2012. This program allows a designer to import draftings of the theatrical space and then layer his own design on top of it using a multitude of tools provided by the program. For lighting purposes, Vectorworks contains a specific workspace catered to the needs of a lighting designer by allowing the creation and insertion of lighting positions, instruments and accessories.

The deadline for the *Mrs. Mannerly* light plot was July 2nd, two weeks before the first technical rehearsal: the rehearsal in which all of the technical elements are implemented into the production. After discussions with the master electrician, Kathleen Lorenzen, and since the lighting plots for three shows would be due simultaneously, we determined that the earlier I finished the plot, the easier it would be for the Nebraska Repertory lighting crew to hang and cable the show.

Because of the prep work I had already accomplished, it was a simple matter to draft the lighting instruments. I began by breaking down the acting space into lighting areas—control areas that act as a point of focus for several lighting instruments to effect control of specific parts of the stage—from which I could create the isolated color compositions I had planned for in my renderings. I created eleven acting areas that separated the downstage edge of the platform into five areas, the middle of the platform into four areas, and the upstage edge of the platform into two areas. To achieve the desired isolation, each area would be illuminated by its own face light and down light

positions. For the face light, I chose to adapt the McCandless method¹ by using an amber (R02) and a pink (L035) light from the 45° front positions, and adding in a third, lavender (R53) face light from directly in front that would act primarily as a fill light (a lighting source that mimics a natural, ambient light that fills in the shadows cast by the more direct key light.) In addition to the face light, I plotted two separate down light systems for each area, a deep, rich blue (G850), and a golden amber (R316). These down light systems would be the primary source of color by covering the stage floor with saturation.

The most important lighting systems in my plot were to be the sidelight systems that would serve to indicate the shift between reality and memory. With the limited real estate, or free hanging space, in the air around the outside edges of the platform, I was forced to turn the sidelight into wash systems: a system of lights that do not correlate to specific lighting areas but, when used together, cover the desired portion of the stage. I decided to break the stage down into stage right and stage left sidelight areas, using nine Source Four PARs. Wash systems often contain lights circuited together in order to conserve power, but I knew my plot would contain fewer instruments than the available dimmers so I chose to retain individual control over each light.

With all of the major systems plotted, I proceeded to include minor systems that would activate at particular moments in the show. I added two low sidelight systems—consisting of four light each to the stage right and stage left sides. These systems would combine when entering into Jeffrey's memory; creating a dramatic lighting effect, they

¹ Method of lighting an acting area that utilizes two front light instruments, a warm and a cool, located 45° from the head height of an actor and 90° apart from each other. See *A Method of Lighting the Stage* (1932) in bibliography for a more in-depth description.

would support the Sirkian melodramatic style by using saturated colors and gobos² that would cast shadows over the actors' faces in accordance to the research found in Figure 3. In addition to the low sidelight systems, I supplemented a gobo wash system for the DAR scene using an ornate gobo pattern on the floor (Figure C1) to replicate the rendering. Beyond these additional minor systems, I plotted several specials that would accomplish specific purposes: two curtain systems; a curtain warmer to make the curtain pop, a curtain killer to integrate the bright curtain into the dingy bar scene, a curtain gobo system that simply added some texture to the curtain and a system of light pools that would be used to isolate Jeffery during his long memory monologues. Lastly, I plotted in several spare specials, or SMBs, which had no purpose at the time of the drafting, but could be re-purposed into particular specials after seeing a rehearsal. These SMBs are beneficial to the production electrician because they save time and effort during the focus process, translating into less hourly wages at a professional level.

The next step in the plotting process was to determine how I wanted to channel each instrument. I had noted in my light plot that I wanted to use the GrandMA 2 Ultralite lighting console, an extremely advanced programming console that encourages the use of groups—a customizable selection of several instruments—for calling on channels. For this reason, the old ways of channeling of instruments in a way to conserve keystrokes becomes arbitrary because I can simply assign a single channel, or group of channels, onto a touch screen palette, speeding up the programming process. Despite the method of programming, I chose to channel in a logical way—out of habit, perhaps—in

² Term used by theater technicians referring to a template placed into an ERS lighting instrument to convert the solid beam of light into a particular pattern.

order to more easily memorize my light plot in the rare circumstances when I would need to type in specific channel numbers on the console. To do this, I synchronized Vectorworks with a program called Lightwright: a spreadsheet-like software dedicated to translating and sorting light plot information into readable lists. By syncing Vectorworks with Lightwright, I could type information in the Lightwright program (a more easily sorted means of entering data) and it would automatically update the Vectorworks light plot. This was extremely useful when entering large amounts of data by lighting systems because it saved me the time of selecting each individual lighting instrument to enter in the data.

Upon completion of the first revision of the light plot (Figure D4) Lorenzen informed me of a challenging hurdle. Nebraska Repertory Theatre utilized both the Studio and Howell spaces of the Johnny Carson School of Theatre and Film for their summer season and in doing so limited the lighting inventory at my disposal. I was thus forced to negotiate with Dan Stratman, designer of the two Howell shows, for the number and type of instruments available. Because I finished my light plot much earlier than the deadline—a full three weeks before Stratman finished his—Lorenzen helped me to maintain the integrity of my design. Because of the nature of my plot, it would have been detrimental for me to change out certain unit types. Specifically, I was using a system of six Source Four 36° instruments, which has much better optics than its Strand counterpart: a necessary advantage when using them in a gobo system. However, Stratman needed a handful more Source Four 36° for his light plot and knowing that I only needed coverage and not output, Lorenzen procured two extra 50° barrels that were not in the original inventory so I could provide Stratman with his much-needed 36°

barrels. Beyond the gobo system, I was able to adjust the instrument types of several other systems to provide Stratman with more units. I changed out my direct-front face light to Strand units with the knowledge that they would never be used very bright. Since I would not need the extra output of a Source Four unit, I switched my amber (R316) down system from a Source Four PARnel to a 6-inch Fresnel unit because the amber gel I was using had a very high transmission, or amount of light that it lets through, and could still match the output of my deep, blue PARnel system with a lower transmission. A handful of my SMB specials were also converted into Strand units because I did not have a set purpose for them at the time, meaning they could easily adapt their purpose based on the units I had available. After Stratman and I were both satisfied with the compromises, Lorenzen began dissecting my revised plot (Figure D5) for the shop order and light hang while I turned my focus to the tech process.

Chapter 5: Creating the Cues

Upon arriving in Lincoln, my first task was to view a full run of the show. I sat in on a rehearsal in the Lab Theater space; a studio space that easily fit the entire stage area of our production—allowing me accurately to predict where the actors would end up in the final production space. I sat near Urbinati during the run-through so that he might point out any specific places he required a shift in lighting, an act that proved to save time during the tech rehearsal. Watching the show with script in hand, I simply marked out any location that merited a light cue and made small notes in the margin (Figure D2) indicating the actors' blocking on stage while also noting the places Urbinati called out to me. Due to the fast pacing of the show, I found it necessary to attend a second run-through rehearsal to ensure I had not missed any cue placement. I then took my notated script and transferred each light cue into a cue sheet format (Figure D12) listing cue number, fade time, a quick notation for my cueing purposes, and a call time that related to the stage manager's calling of the show. By converting my cue into the cue sheet format, I would be able to more efficiently find, notate and change any cue problems during the rehearsal—saving precious time.

When Lorenzen and her crew had finished hanging the light plot, a day was scheduled for me to come and focus. In an academic setting, two days are generally set aside for the focus of the light plot: a “rough” focus day that can be done before many scenic elements are loaded in, and a “fine” focus that can be used to tweak instruments after the set has been completed. In a professional setting, however, there is generally not enough time for two entire days of focus, and while the production calendar of *Mrs. Mannerly* would have allowed for the extra time had I needed it, I found that two days of

focus was not necessary. Another determining factor in the speed of my focus was the simplicity of the set. Very few scenic pieces presented an obstacle for the focus of the lighting instruments, which allowed for less precision on each unit and expedited the process. Although this was a rather small show in terms of the number of instruments, the inexperience of the electrics crew (with the exception of Lorenzen, whose job was to oversee and manage and not actively touch or focus the lighting instruments) led to a full six hours of focus on a show that should not have taken more than three hours. Another reason for the slow focus was a miscommunication with Technical Director, Chris Stepanek, who installed the audience seating before the scheduled focus day, forcing the electrics crew to move a ladder from platform to platform instead of using the much quicker personal-lift. Despite the minor setback, the light plot was still focused within one workday allowing me to pre-cue before the tech rehearsal.

The cueing process began with the intention of automating the projections and light cues using MIDI Show Control (MSC), a digital protocol that can send commands via a MIDI cable. I had previously used MSC in a sound design class, using a combination of the Grand MA2 Ultralite, Ableton Live and Arkaos to control lighting instruments and sound effects, using proximity sensors, to create an interactive installation that was controlled by a single computer. Since *Mrs. Mannerly* was using projections, I wanted to consolidate the number of cues that needed to be triggered via a human operator in response to a stage manager's call. My idea was to trigger the projections using the lighting console to send MIDI commands so that the "go" button on the lighting console would control both the lighting equipment and the projection content. Unfortunately, I found that while the Grand MA2 can receive MSC commands via QLab

3, it could not output commands. The workaround would have been to output the command via QLab 3, but the limited amount of programming time prevented that from being a viable option. Consequently, the production manager was forced to find an extra board operator to control the projections computer.

The final step before the tech rehearsal was to meet with the stage manager, Rachel Kaufman, for a paper tech. The purpose of a paper tech is to allow designers to communicate and, if necessary, explain their cue to the stage manager in preparation of the tech rehearsal. However, Urbinati attended the paper tech for *Mrs. Mannerly* and the quick, simple meeting turned into a major production meeting between the designers and director. The major problem with having a director attend a paper tech is that oftentimes, a director does not understand the intent of the designers' end product, resulting in the majority of the meeting being spent defending cue placement and choices. The insight of the director can be useful for specific moments in the production, but it is often possible for the stage manager to clear up any uncertainties due to their familiarity with the show. In the case of *Mrs. Mannerly*, Urbinati seized control of the paper tech from Kaufman and required clarification for nearly every cue. The extent of Urbinati's involvement also led to many changes in the calling of the show despite my arguments that the timing of the cue would have the same effect as his changes in placement. Ultimately, many of the cues he changed were changed back to their original call times during the tech process because of the nature of cue timing. The shift in a cue is not immediately noticeable due to a linear dimmer curve—the rate of the change in intensity that is directly proportional to the time of the fade—so the untrained audience does not perceive a change in cue until the value changes are around 50% of the finished cue. I refer to this specific moment as a

cue being “established” and often let the stage manager determine when the best moment to call the cue based on the timing that I give them. Fortunately, Kaufman caught on to this idea of cue establishment and adjusted her call times accordingly.

Chapter 6: The Tech Rehearsal

After all the prep work had been done, the final step was to begin the tech rehearsal. As a production team, we decided to separate the tech rehearsal into two days: doing a cue-to-cue on the first day and then running the show twice on the second day. We spent the first day reviewing and tweaking the majority of the cues in the show despite having all of the cues written prior to the start. In hindsight, cueing the show beforehand ultimately saved time, but cueing before the actors arrive in the space resulted in very general lighting cues that veered away from my original concept of isolation. Furthermore, Urbinati had the actor playing Jeffrey blocked in such a way that carried him all around the stage during his “memory” monologues. In an effort to keep him lit, I was forced to expand the lighting on stage resulting in a muddy appearance that was inconsistent with my design ideas. After a few moments of professional disagreement, Urbinati and I reached the consensus that he would direct the actor to begin his monologues in a stationary position at the downstage edge of the platform and then, after the look and mood of the lighting shift had been established, move around the perimeter of the platform, staying within the downstage edge and allowing me to add cues as he moved in order to maintain isolation. This compromise was pivotal in the composition of the production and it also served to establish a more effective working relationship between Urbinati and myself.

While spending a large portion of the tech rehearsal tweaking each of those particular cues, we also came across a few other moments that needed particular attention. The first thing I had to address was the isolated memory look, which did not have enough “punch” on Mrs. Mannerly's frozen state. Ideally, Urbinati and I wanted

Mrs. Mannerly to stand apart from Jeffrey's downstage pool of amber light by flooding her area with a saturated blue. After seeing the cue, it was clear I needed to repurpose one of my SMBs to boost the saturation and intensity of the blue light. This was easily accomplished the following day with Lorenzen's crew. The other large change made during the tech rehearsal was the addition of several light cues within the DAR scene. My concept had been to establish a shift in mood whenever Jeffrey stepped out of the reality of the action and directed his dialogue to the audience. In the previous scenes, this had been accomplished by the subtle layering of color on top of the scene whenever Jeffrey had one of his asides. This worked well for the majority of the show, as there was enough time between each cue to establish a change in lighting before reverting back into the original look. In the DAR, however, the script moves toward a more chaotic structure with Jeffrey addressing the audience at a more frequent rate. Jeffrey's back-and-forth between the onstage action and his asides became so frequent (oftentimes only one word or line before restoring) it was difficult to envision the rapid light cues that would need to address these shifts. In response, I opted to create only one cue that would persist throughout the chaos instead of quickly shifting back and forth. Upon reaching this scene in the tech rehearsal, Urbinati (who had grown fond of the shifts I had established in the first half of the show) requested that I add the same effect to this section. I was initially reluctant because I felt the frequency of these cues would distract from the action and I was also concerned for Kaufman's ability to accurately call so many cues in such a short time. Urbinati's persistence and my own curiosity prevailed, however, and I spent the next fifteen minutes adding in a considerable amount of cues. To my surprise, and after Kaufman got comfortable calling the additional cues (Figure D1), the changes were the

perfect compliment to the action on stage. The frequency of the abrupt shifts reflected the growing pandemonium in Jeffrey's thoughts and actions, and also enhanced the comedic timing of the scene.

After completing the work notes from the previous day, the second tech rehearsal was both smooth and beneficial to the production team. The efficient first day of tech allowed us to run the show twice: once to allow Kaufman to get comfortable calling the show in its entirety, and the second time to implement Sharon Sobel's costume design. I was able to take specific cue notes during this time, fixing as much as possible in preparation for the first dress rehearsal.

The first and second dress rehearsals were as painless as the second day of tech, serving as another chance to correct very specific notes. The polish of the dress rehearsals can be attributed to the preparedness of the entire production team. By getting through the entire cue-to-cue on the first day and spending the following morning taking care of our notes, we allowed ourselves the privilege of nit-picking at the small elements of our designs. I, in particular, was able to minimize my note sessions to twenty minutes or less after the first dress rehearsal, which allowed me to help Shoemaker with a few projection complications. Because we had recently upgraded our projection software to Qlab 3 (a software version that had only been released a few weeks prior), we experienced some frustration due to several bugs within the software. One such bug caused the surfaces—or projection mapped displays—to reset occasionally, forcing us to remap (or refocus) often. After recruiting the help of our projection expert, Drew Schmidt, however, we were able to maintain a consistent result despite the software's reluctance to cooperate. After some minor tweaking, it was time for opening night.

Chapter 7: Opening Night

The audience's reception of *Mrs. Mannerly* is best revealed by Elizabeth Govaert's review from the Lincoln Journal Star:

“The simple set was problematic in that the back half of the audience could see the actors only from the waist up. For those of us house right, the projections on the back wall were difficult to make out. This did not seem to be a hindrance to the audience’s enjoyment of the show, however, as Thursday’s opening night audience seemed genuinely and thoroughly entertained.” (Govaert)

Despite Govaert's criticism of certain aspects of the production, it was very clear (and also supported by my own observations of the audience's reactions) that the audience loved Nebraska Repertory's production of *Mrs. Mannerly*. Particular flaws of the production were overlooked because of the show's infectious energy and professional execution. As the lighting designer, the success of the show in its entirety also reflects the positive result of my conceptual goals: a balance of jarring comedic shifts and subtle enhancements. The end result did, however, deviate from the strong, Sirkian aesthetic I had originally intended. In fact, only a handful of cues retained the melodramatic brush strokes that Urbinati and I had planned for: the moments when Jeffrey questioned Mrs. Mannerly about her mysterious past. Ultimately, the sprinkling of these melodramatic moments served as an excellent counterpoint to the simple aesthetic that prevailed in my design. By contrasting the abrupt, dramatic lighting with the simple, refined lighting, I was able to capture the essence of young Jeffrey's mental state that teetered on the edge of sophistication and anarchy. These moments also fit well within the drastic shifts

between young Jeffrey's reality and adult Jeffrey's memories—a duality that was hidden beneath layers of trivial text, but revealed itself on stage.

Chapter 8: Conclusion

Upon first read through, *Mrs. Mannerly* was not an intellectual or deep script, but efficient in its effort to provide a morsel of entertainment and a few laughs. It appeared to be a simple show requiring a simple lighting design, but further inspection (if only as a selfish attempt to make the design process more entertaining) exposed the essence of the text lay in the evolving psychosis of Jeffrey—both as a child and an adult. The subject of Mrs. Mannerly and her odd relationship with the young boy may have propelled the action of the play, but the audience's enjoyment came from the perspective in which it was told. By inviting the audience to share in his memory, Jeffrey reveals the odd circumstances of his childhood, whether real or fictional, to be a result of the thing he most proudly brandishes: his imagination. And it is because of his imagination that the lighting design, with its precipitous shifts and melodramatic origins, was successful.

The summary of my experience working on *Mrs. Mannerly* is best described by Nebraska Repertory Theatre's mission statement: “The mission of Nebraska Repertory Theatre is to produce quality theatre experiences for the residents of Nebraska while providing professional opportunities for student and faculty members in collaboration with profession artists-in-residence.” My involvement in this particular production led to a new perspective on designing professional theatre. The proficiency of the crew, the willingness of the stage management, the encouragement of the design team and the talent and professionalism of the performers led to a refreshing endeavor in theatrical design.

APPENDIX A: Research



Figure A1. The saturated blues and ambers were a common color theme in Sirk's films.



Figure A2. The heavy use of shadow added to the melodramatic mood of the films.



Figure A3. The high saturation and heavy shadows could be combined to create the melodramatic backbone of *Mrs. Mannerly*.



Figure A4. An example of the intended isolation for Jeffrey's memories

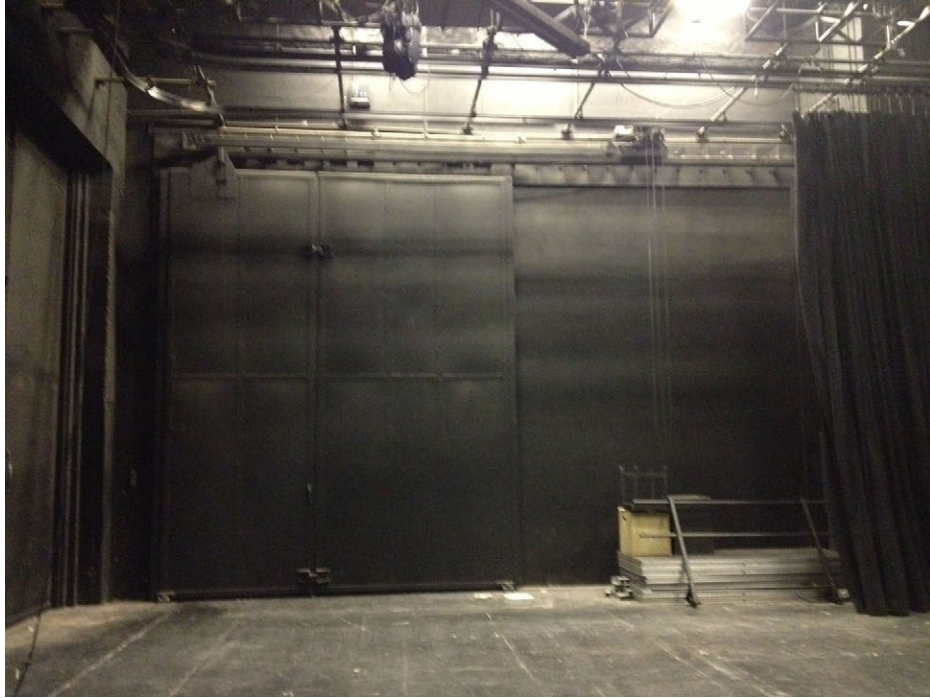


Figure A5. The Howell door would act as the projection surface

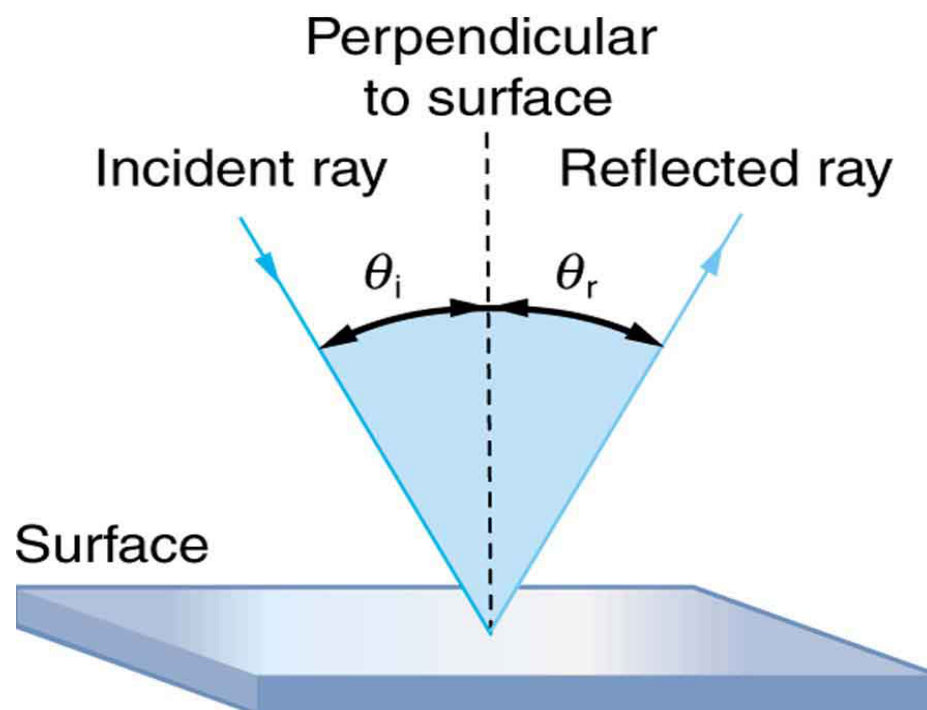


Figure A6. The Law of Reflection

APPENDIX B: Renderings



Figure B1. The original photo of the Studio Theater space to be used for the rendering



Figure B2. The photo of the Studio Theater space was converted into a line drawing using Adobe Photoshop CS 6



Figure B3. Inverted line drawing of the Studio Theater space with extraneous objects edited out. This acted as the “base” for the renderings.

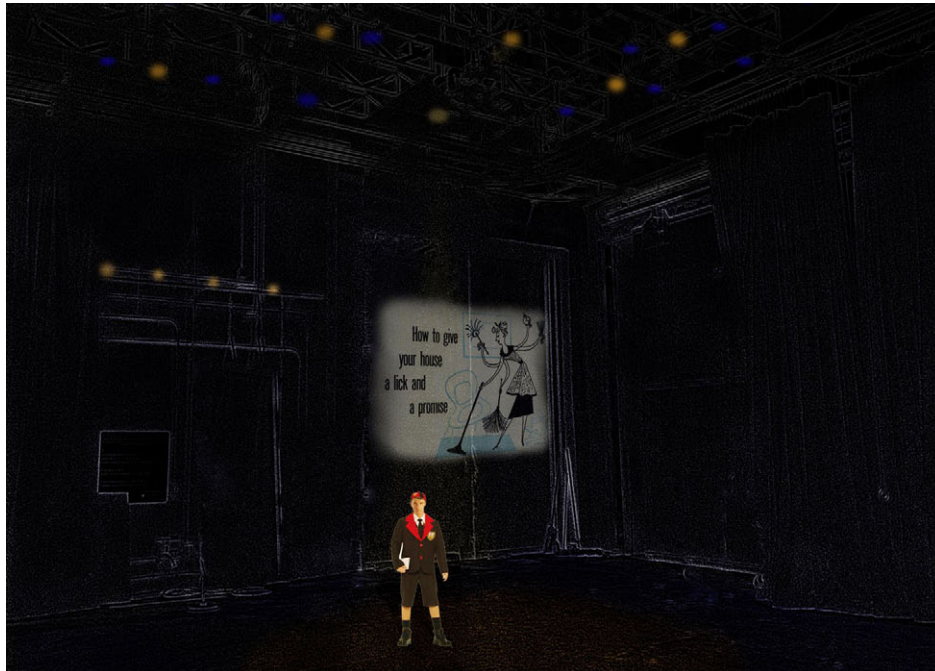


Figure B4. This rough rendering was used as a proof of concept for the projections and served an indication of the effect of the light sources without masking.

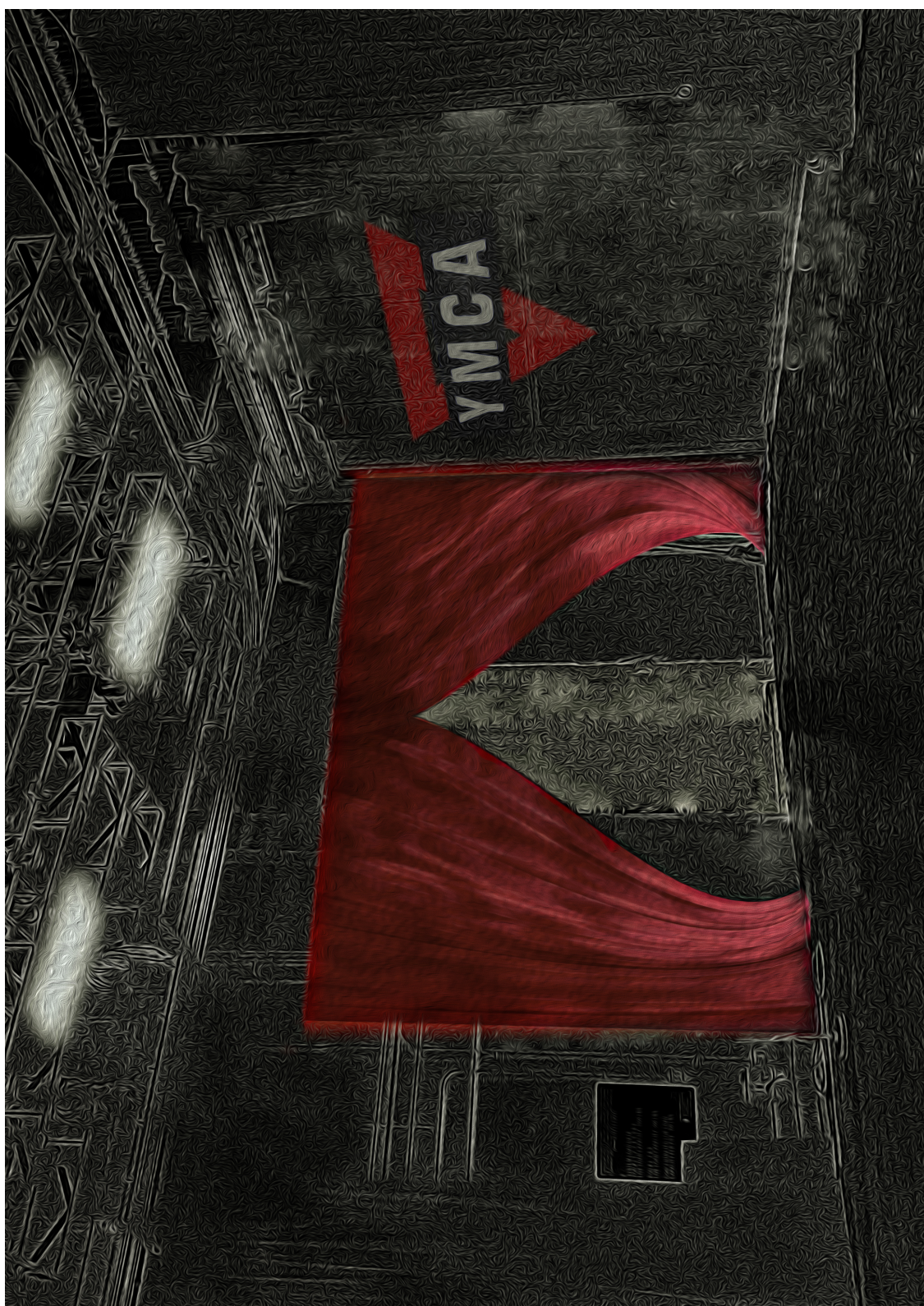


Figure B5. Pre-show at the YMCA

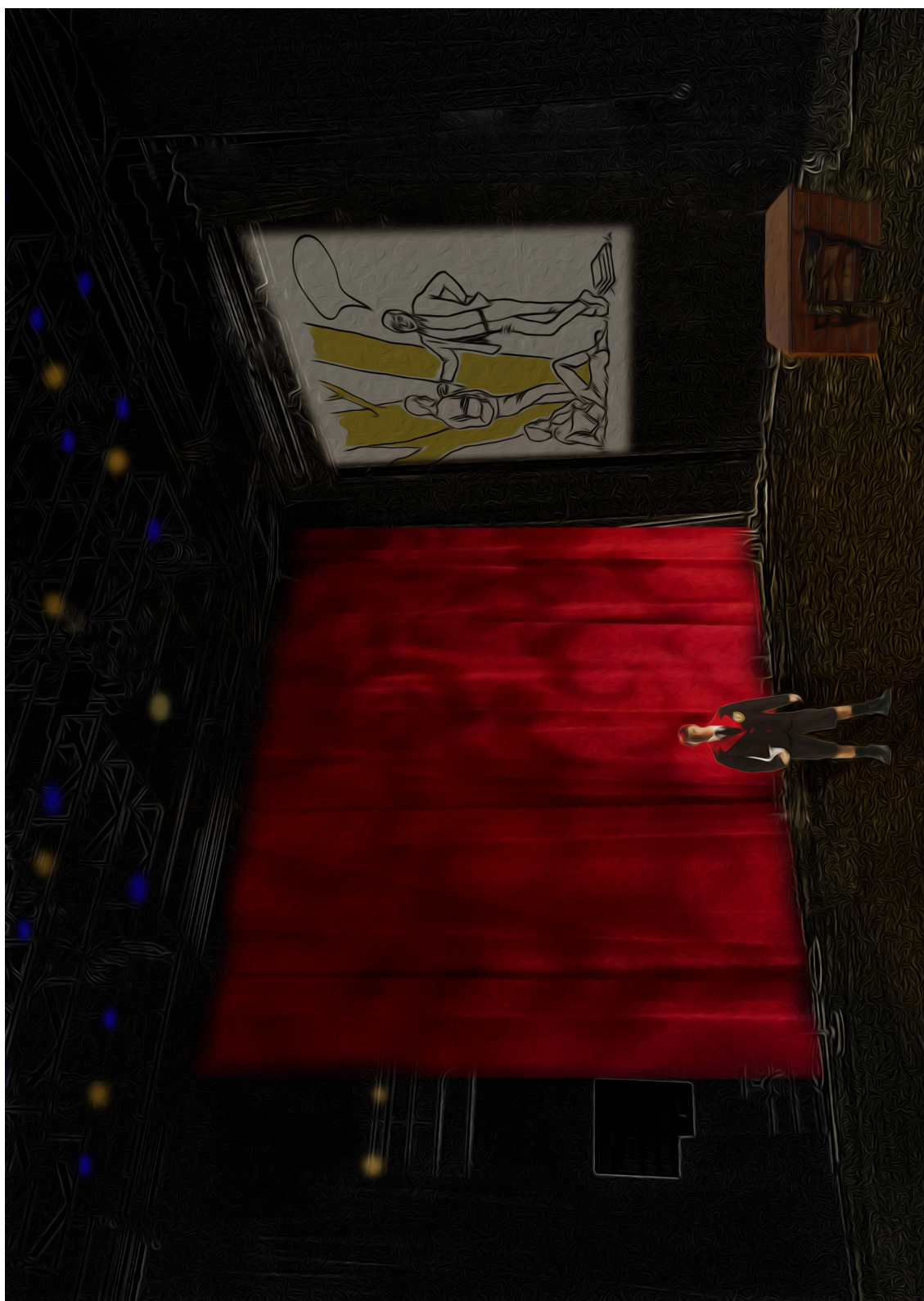


Figure B6. The classroom at the YMCA

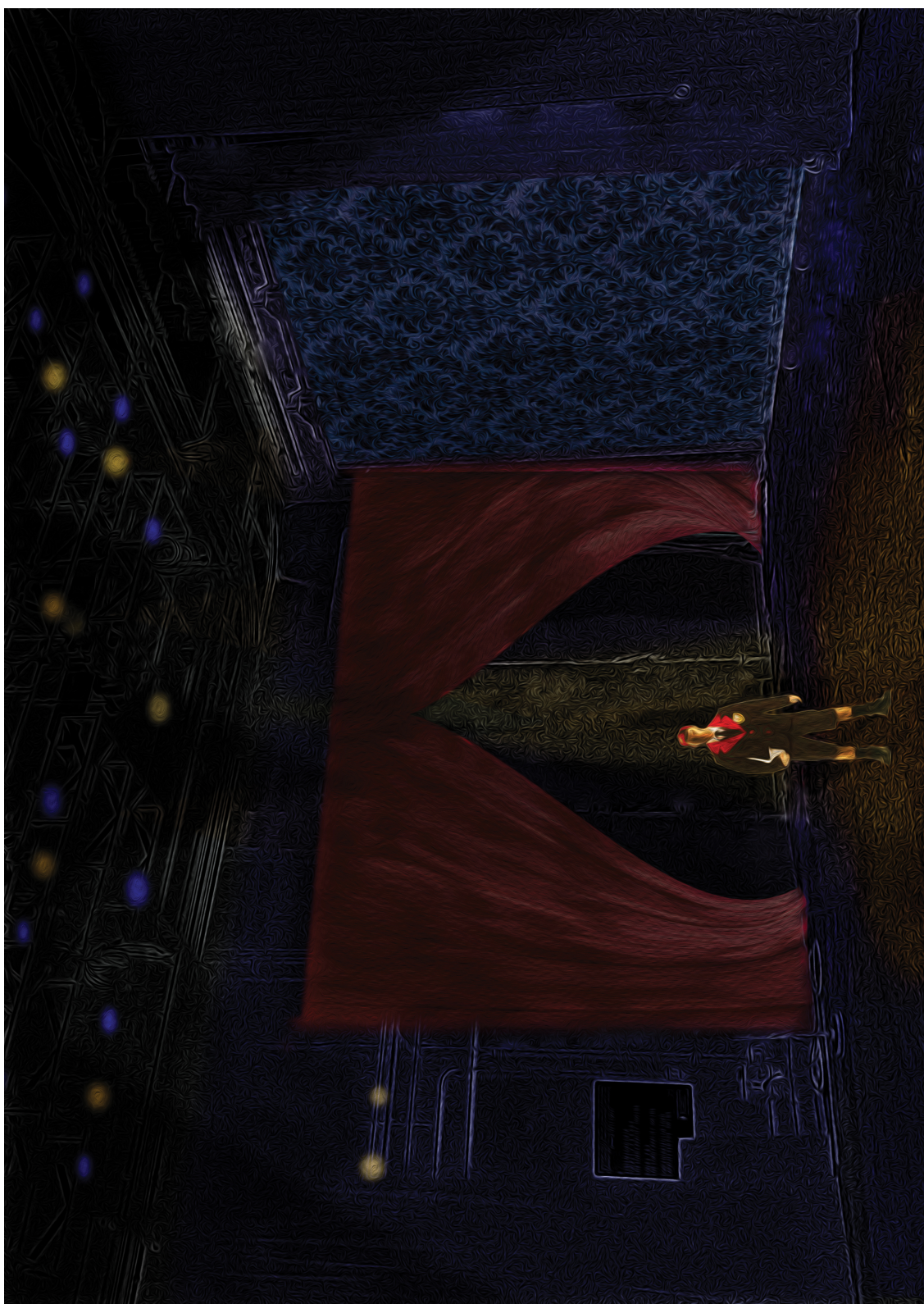


Figure B7. Jeffrey's "memory"



Figure B8. The Hotel bar



Figure B9. The DAR

APPENDIX C: Resources

Figure C1. Rosco 78401 “Wallpaper” gobo used in the DAR



Figure C2. Rosco 78402 “Dream Grill” gobo used on the curtain



Figure C3. Rosco 77117 “Vine Leaves” used as a low side light breakup



Figure C4. Rosco 77100 “Tree 2” gobo used as a low side light breakup

APPENDIX D: Production Paperwork

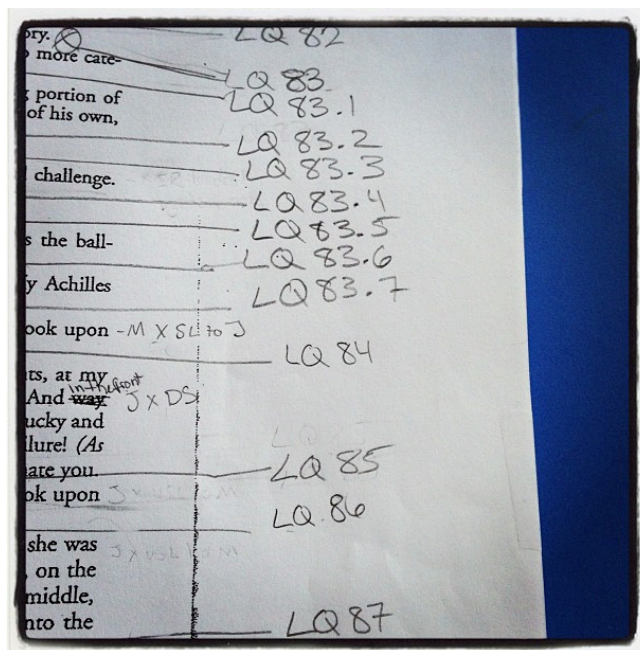


Figure D1. A photo from Kaufman's call book displaying the number of added light cues in the DAR scene.

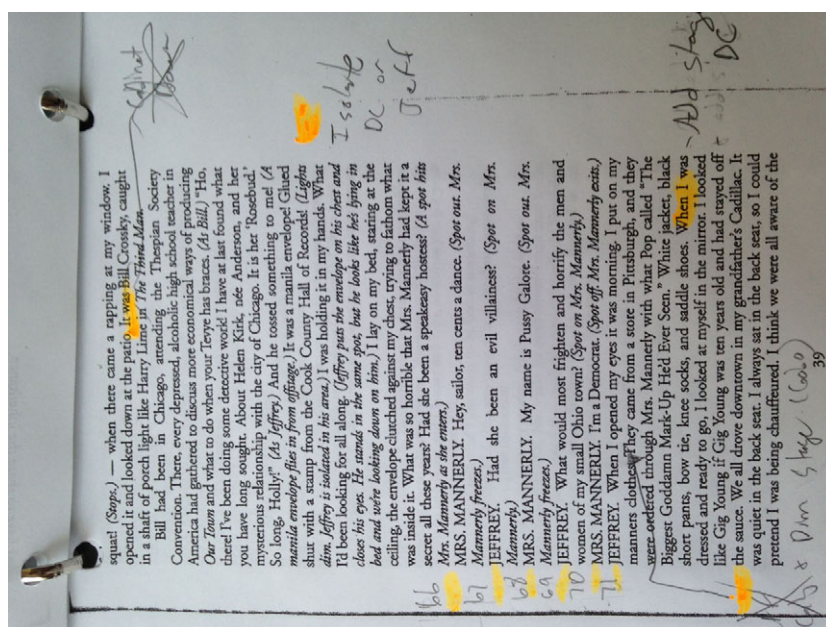
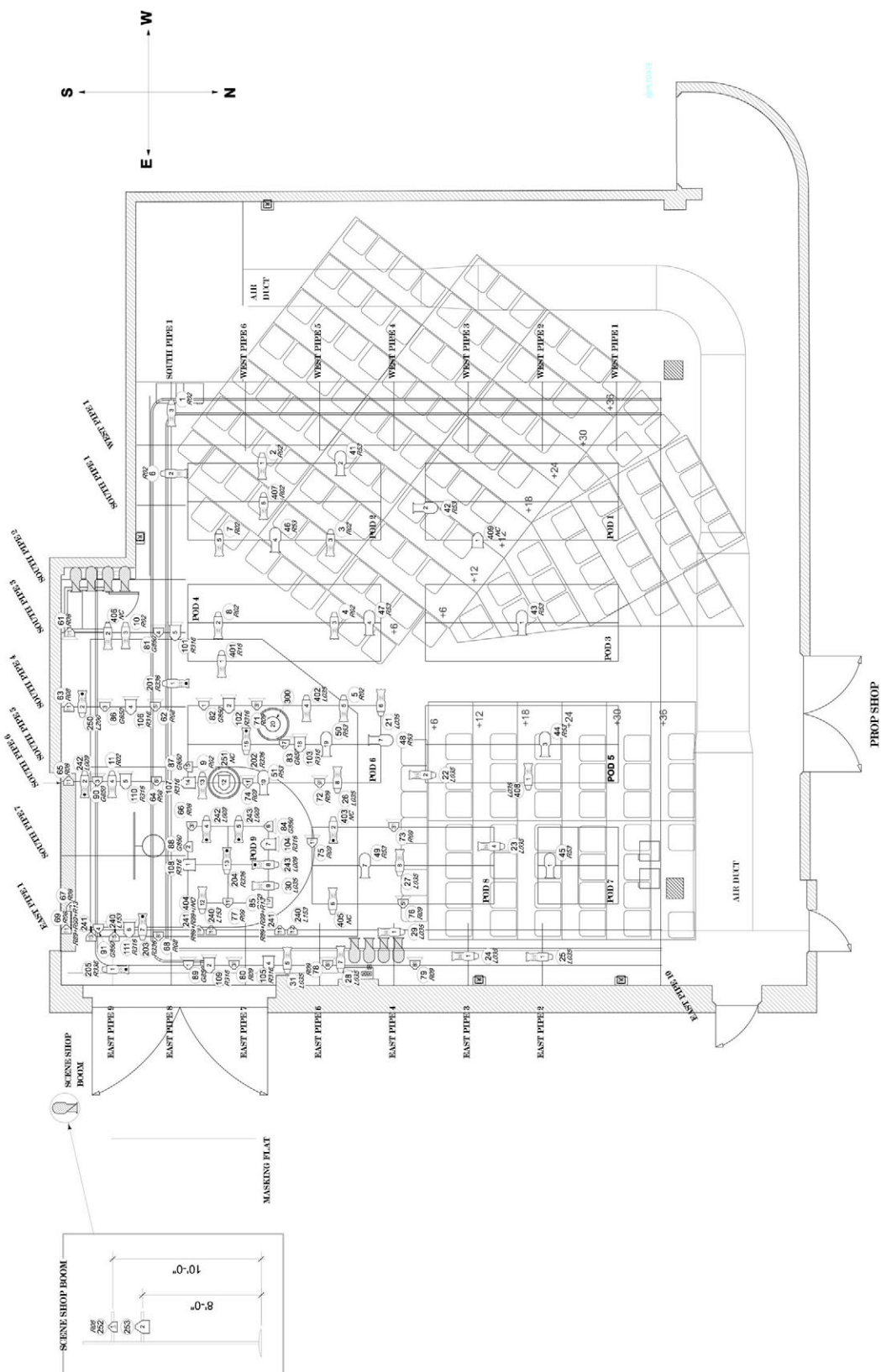


Figure D2. A photo of my script used during rehearsal with cue notations.

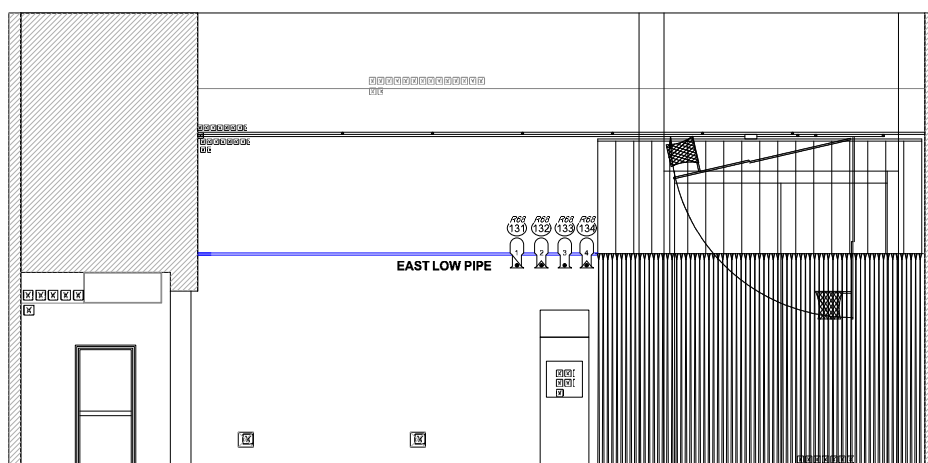
Figure D3. Preliminary ground plan of *Mrs. Mannerly* provided by Shoemaker

Figure D5. Second revision of the *Mrs. Mannerly* light plot used for the light hang
(See Figures D6-D7 for detail)





SECTIONAL C



SECTIONAL A

Figure D7. Light plot sectionals detail

47

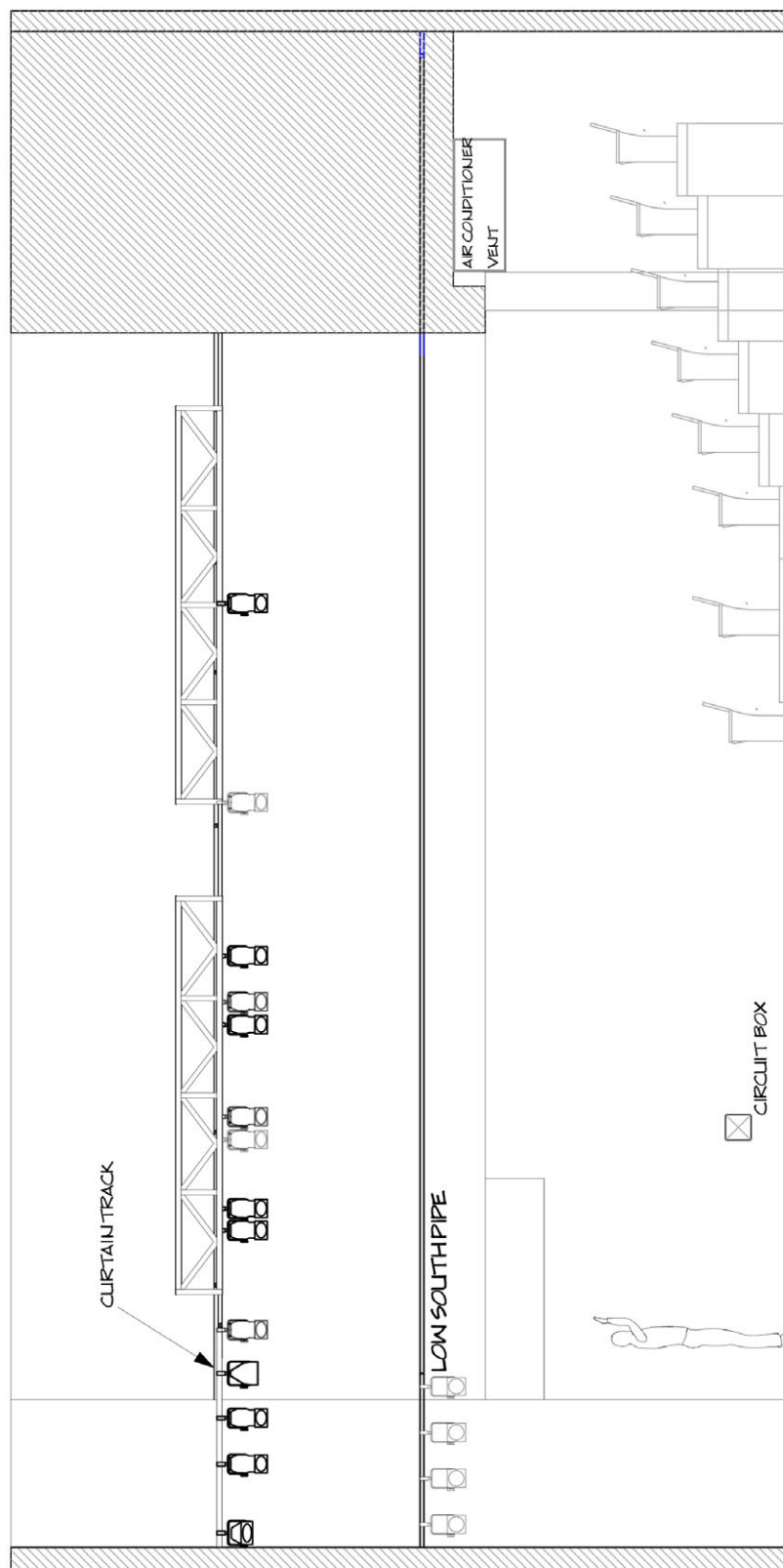


Figure D9. Revised *Mrs. Mannerly* light plot sectional submitted for the Hemsley Internship Program

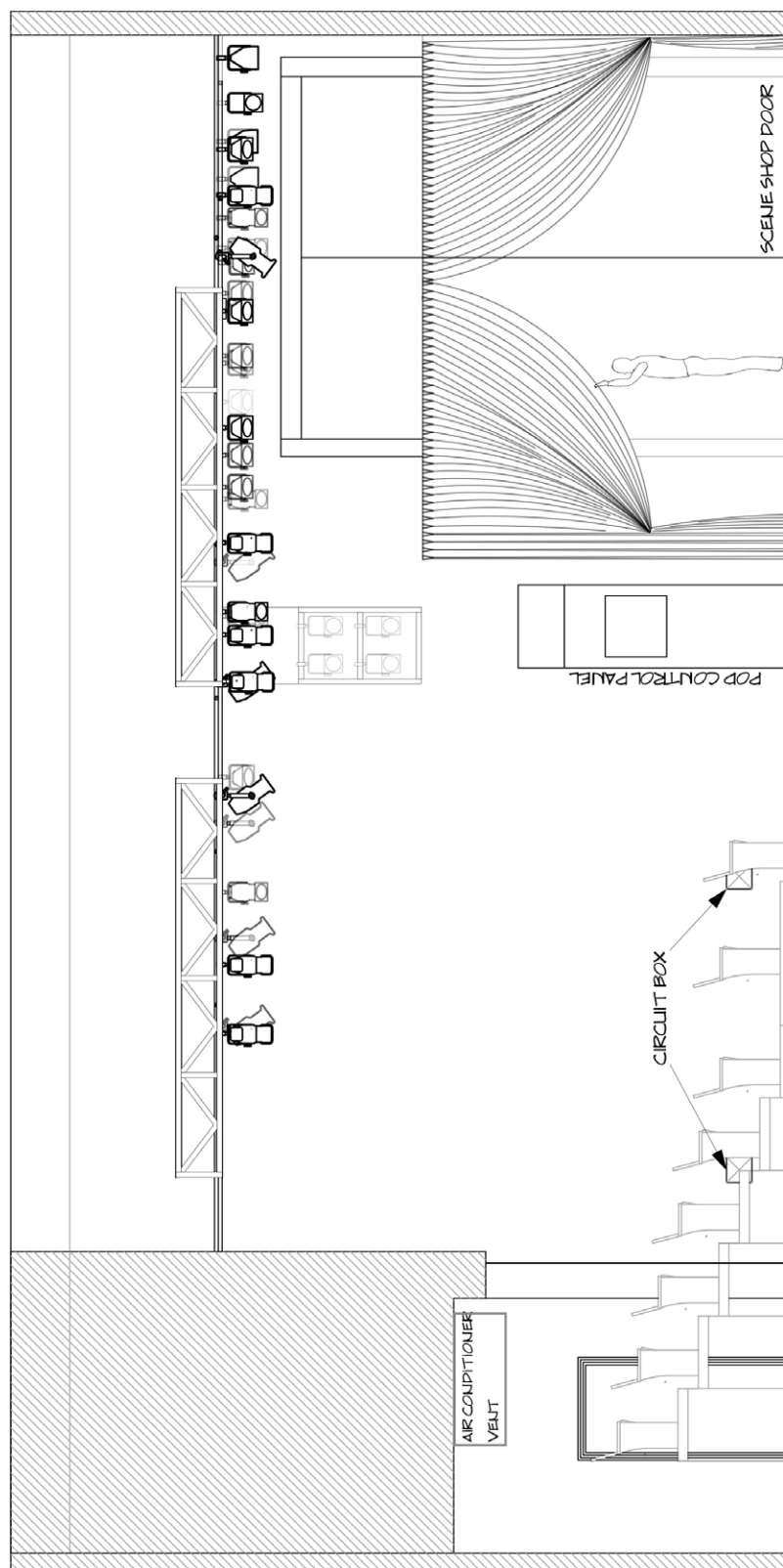


Figure D10. Revised *Mrs. Mannerly* light plot sectional submitted for the Hemsley Internship Program

□ **Mrs. Mannerly**

DESIGNED BY CLAYTON VAN WINKLE

111	110	106	101
109	108	107	102
105	104	103	
R316 Back			

91	90	86	81
89	88	87	82
85	84	83	
G850 Back			

124	123
122	121
L161 Low	

79	77	75	73	71
80	78	76	74	72
R09 High Side				

69	67	65	63	61
	68	66	64	62
R08 High Side				

11	10	6	1
9	8	7	2
5	4	3	
R02 Side Front			

131	133
132	134
R68 Low	

31	30	26	21
29	28	27	22
25	24	23	
L035 Side Front			

51	50	46	41
49	48	47	42
45	44	43	
R53 Front			

205	203
204	
R336 Pink Gobo	

201-203	DAR Gobo	400	House Lights
240	Curtain Warmer	401	Bar Table
241	Curtain Killer	402	Lockers
242	Curtain Gobo US	405	Mannerly Freeze
243	Curtain Gobo DS	406	Place Setting
250	Bar Window	407	Cabinet Warm
252	Closet Light	408	Cabinet Pink
300	Hotel Light		

Figure D11. *Mrs. Mannerly* magic sheet

Mrs. Mannerly Cue Sheet

DESIGNED BY CLAYTON VAN WINKLE

CUE	PROJ. #	NOTE	TIME	CALL
1	1.000	Florescent pre show	0	SM CALL
2		Desk Special up	3	Pg 9 - Mrs. M sets desk
3		Table Special up	3	Pg 9 - Mrs. M sets table
4	2.000	Quick shift to classroom	0	Pg 9 - Anticipate Mrs. M - "My dear Jeffrey..."
5	3.000	Jeff's Memory	1	Pg 9 - Anticipate Jeffrey - "Dear Mrs. Kirk..."
6	4.000	Quick shift to classroom	1	Pg 9 - Immediately after Jeffrey - "...the first of which is today."
7		Jeff's Memory	1	Pg 10 - With Jeffrey - "I have this recurring dream..."
8		Quick shift to classroom	1	Pg 11 - With Mrs. M - "AHAHAHAHAHAHAHA!"
9		Jeff's Memory	1	Pg 11 - With Jeffrey - "Mrs. Kirk had taught her manners class..."
10		Quick shift to classroom	1	Pg 11 - With Mrs. M - "Master Jeffrey, please sit, won't you?"
11	6.000	Jeff's Memory	1	Pg 14 - With Jeffrey - "I went downstairs to see if my father was waiting..."
12	7.000	Jeff's Memory shift areas	3	Pg 14 - With Jeffrey - "Later, at home, after I watched my shows..."
12.1	8.000			Pg 15 - With Jeffrey - "...and the cover of a programme for a play titled <i>The Secret of Mrs. X</i> "
13	9.000	Quick shift to classroom	1	Pg 16 - With Mrs. M - "Class, this our newest student..."
14		Jeffrey memory layered on top	1	Pg 16 - With Jeffrey - "Chucky Thompson, otherwise known as Chucky the brown-nose pussy..."
15		Quick shift to classroom	1	Pg 16 - With Mrs. M - "Master Jeffrey, I think you know Master Ralph Katz."
16		Jeffrey memory layered on top	1	Pg 16 - With Jeffrey - "Ralph Katz always had a runny nose..."
17		Quick shift to classroom	1	Pg 16 - With Mrs. M - "Take this, please, Ralph."
18		Jeffrey memory layered on top	1	Pg 16 - With Jeffrey - "I have written about Kim McQuown before..."
19		Quick shift to classroom	1	Pg 17 - With Jeffrey (<i>as Kim</i>) - "Good afternoon, Jeffrey."
20		Jeffrey memory layered on top	1	Pg 17 - With Jeffrey - "Jamie Hauser did hate me."
21		Quick shift to classroom	1	Pg 17 - With Mrs. M - "Now the wonderful thing about an even number..."
22		Minor Jeffrey memory layered on top	1	Pg 17 - With Jeffrey - "I tell you, if Chucky kissed her ass any harder..."
23	10.000	Quick shift to classroom	1	Pg 17 - With Mrs. M - "Now, at our presentation for the DAR..."
24		Minor Jeffrey memory layered on top	1	Pg 18 - With Jeffrey - "A coveted Silver Spoon award!"
25		Quick shift to classroom	1	Pg 18 - With Mrs. M - "What is it, Chales?"
26		Rewind freeze	0	Pg 19 - With Jeffrey - "Let's hear her say that again."
27		Quick shift to classroom	0	Pg 19 - Mrs. M - "And now I think it's time for class to end."

Figure D12. Mrs. Mannerly cue sheets

28	11.000	Jeff's Memory	1	Pg 19 – With Jeffrey - "The other kids haven't noticed."
29		Up on lockers	2	Pg 20 – <i>Jeffrey crosses to lockers</i>
30	12.000	Down on lockers	4	Pg 20 – With Jeffrey - "Mrs. Mannerly had been to Chicago..."
31	13.000	Quick shift to classroom	1	Pg 20 – With Mrs. M - "Well class, I hope you all had a good week."
32	14.000	Jeff's Memory	1	Pg 22 – With Jeffrey - "Ralph was going to be expelled for that."
32.1	14.500			Pg 22 – With Jeffrey - "Now we were a class of four."
33		Quick shift to classroom	3	Pg 22 – With Mrs. M - "Ralph left us, true..."
33.1	15.000			Pg 22 – With Mrs. M - "Today we look at formal silver settings."
34		Jeff's Memory	1	Pg 23 – With Jeffrey - "Kim had always been a whack-job..."
35		Quick shift to classroom	1	Pg 23 – With Mrs. M - "One thousand one, one thousand two..."
36		Tableau	0	Pg 24 – <i>Jeffrey (as Kim) pulls out gun and shoots Mrs. M</i>
37	16.000	Jeff's Memory	1	Pg 24 – With Jeffrey - "Actually Kim didn't shoot Mrs. Mannerly..."
37.1	17.000			Pg 24 – With Jeffrey - "And so, by the next class..."
38		Quick shift to classroom	3	Pg 25 – With Mrs. M - "Class, I fear I have bad news."
39		Jeff's Memory	1	Pg 25 – With Jeffrey - "I knew in an instant what had happened!"
40		Quick shift to classroom	1	Pg 25 – With Mrs. M - "Some of you may wonder..."
41		Minor Jeffrey memory layered on top	1	Pg 25 – With Jeffrey - "I still hadn't made any headway..."
42		Quick shift to classroom	1	Pg 25 – <i>Jeffrey raises his hand</i>
43		Rewind freeze	0	Pg 26 – With Jeffrey - "Again please."
44	18.000	Quick shift to classroom	0	Pg 26 – With Mrs. M - "Let us move on to "The Art of Dinner Conversation."
45	19.000	Jeff's Memory	1	Pg 27 – With Jeffrey - "Now it will come to no surprise that Jaime does not come back..."
45.1	19.500			Pg 27 – With Jeffrey - "...and the Chuck."
46		Quick shift to classroom	1	Pg 27 – With Mrs. M - "Gentlemen, today we are going to have a mock tea."
46.1	20.000			Pg 27 – With Mrs. M - "Gentlemen, today we are going to have a mock tea."
47		Minor Jeffrey memory layered on top	1	Pg 28 – With Jeffrey - "It was that moment that I knew Chucky wasn't going to make it..."
48		Quick shift to classroom	1	Pg 28 – <i>Jeffrey raises his hand</i>
49	21.000	Jeff's Memory + audience cabinet	1	Pg 28 – With Jeffrey - "Chucky couldn't see the dynamic at work...."
49.1	21.500			Pg 28 – With Jeffrey - "And then there was one."
50		Quick shift to classroom	2	Pg 28 – With Jeffrey - "Mrs. Mannerly, what are you doing?"
51		Spot on Jeff	0	Pg 30 – With Jeffrey - "I wanted to say..."
52		Quick shift to classroom	0	Pg 30 – With Mrs. M - "Why no one has <i>ever</i> gotten on hundred points!"

52.1	23,000				Pg 30 – With Mrs. M - “Right! Give me a three lapel formal napkin...”
53		Jeff's Memory		1	Pg 30 – With Jeffrey - “For the next three weeks...”
53.1	24,000				Pg 30 – With Jeffrey - “I finished Emily Post...”
53.2	25,000				Pg 30 – With Jeffrey - “I pulled open doors for old women...”
54		Quick shift to classroom		1	Pg 30 – With Mrs. M - “Pop quiz!”
54.1	26,000				Pg 30 – With Mrs. M - “What is the proper etiquette for cutting and eating food?”
54.2	27,000				Pg 30 – With Mrs. M - “Action round! Place settings!”
54.3	27,800				Pg 30 – With Mrs. M - “Now. “In setting your table...”
54.4	28,000				Pg 30 – Mrs. M - “What is the difference between good morning and good day?”
54.5	28,800				Pg 30 – With Jeffrey - “...AND BE A FRIEND TO MAN.”
55		Minor Jeffrey memory layered on top		1	Pg 32 – With Jeffrey - “I had it down...”
56	29,000	Quick shift to classroom		1	Pg 32 – With Jeffrey - “Dancing.”
57		Jeff's Memory		1	Pg 33 – With Jeffrey - “Patsy Loprestal She was a legend!”
58		Quick shift to classroom		1	Pg 33 - With Mrs M - “Jeffrey, Patsy was top of my class in the year 1959.”
59	30,000	Dance lighting		3	Pg 34 – <i>Jeffrey and Patsy begin dancing</i>
60	32,000	Jeff's Memory		1	Pg 35 – With Jeffrey - “After Patsy left, and I was able to stand up straight again...”
61		Quick shift to classroom		1	Pg 35 – With Jeffrey - “Mrs. Mannerly, can I help you with those?”
62		Minor Jeffrey memory layered on top		1	Pg 35 – With Jeffrey - “When we got to the hotel...”
63		Hotel		3	Pg 35 – With Mrs. M - “Well, Jeffrey, you father's probably waiting for you back at the Y...”
64	33,000	Hotel bar		3	Pg 35 – <i>Jeffrey and Mrs. M sit at the bar</i>
65	34,000	Jeff's Memory + audience cabinet		2	Pg 38 – With Jeffrey - “It was the night before the presentation...”
66		Isolate DSR		1	Pg 39 – <i>A manila envelope flies in</i>
67		Spot on Mrs. M		0	Pg 39 – With Mrs. M - “Hey, sailor, ten cents a dance.”
68		Spot out		0	Pg 39 – With Jeffrey - “Had she been an evil villainess?”
69		Spot on Mrs. M		0	Pg 39 – With Mrs. M - “My name is Pussy Galore...”
70		Spot out		0	Pg 39 – What would frighten and horrify the men and women of my small Ohio town?”
71		Spot on Mrs. M		0	Pg 39 – With Mrs. M - “I'm a Democrat.
72		Jeff's Memory + audience cabinet		0	Pg 39 – With Jeffrey - “When I opened my eyes, it was morning...”

73	35,000	Dim for projections	5	Pg 39 – <i>Jeffrey walks off stage to change</i>
74		Audience cabinet out	0	Pg 39 – With Jeffrey - "When I was dressed and ready to go..."
75	41,000	DAR dim	3	Pg 40 – With Mrs. M - "Jeffrey!"
76		Jeff's Memory	1	Pg 40 – With Jeffrey - "The ballroom was filled with paintings..."
77		DAR dim	1	Pg 40 – With Mrs. M - "Jeffrey! It's Patsy--!"
78	41,700	DAR bright	5	Pg 42 – <i>With Audience sounds right before Mrs. M</i> - "Time to open the doors..."
79		Jeff's Memory	1	Pg 42 – With Jeffrey - "It went on like this for forty minutes."
80		DAR bright	1	Pg 42 – With Mrs. M - "Correct." (After Jeffrey - "Neither of us displayed any of the seething animosity we felt towards one another.")
81		Jeff's Memory	1	Pg 43 – With Jeffrey - "I hadn't missed one yet."
82		DAR bright	1	Pg 43 – With Mrs. M - "Now we come to our last category."
83		DAR bright and isolate Jeff in memory	1	Pg 43 – With Jeffrey - "She was giving me a break."
84		Jeff's Memory	1	Pg 43 – With Jeffrey - "I looked at the biddies..."
85		DAR bright	1	Pg 43 – With Mrs. M - "Master Jeffrey? Shall I place the book upon your head?"
86		Jeff's Memory	1	Pg 43 – With Jeffrey - "She was holding the book oddly..."
87		DAR bright	1	Pg 43 – With Mrs. M - "Master Jeffrey, shall I place this book upon your head?" (After Jeffrey - "The test was rigged!")
88		Jeff's Memory	1	Pg 43 – With Jeffrey - "And then I saw something out of the corner of my eye..."
89		DAR bright	1	Pg 44 – With Mrs. M - "Jeffrey Hatcher, for the last time..."
90		Jeff's Memory	1	Pg 44 – With Jeffrey - "My diversionary tactic had worked..."
91		DAR bright	1	Pg 44 – With Mrs. M - "Children should speak only when spoken to..."
92	42,000	Jeff's Memory + audience cabinet	1	Pg 44 – With Jeffrey - "I don't recall much after that..."
93	43,000	Classroom + florescents	1	Pg 45 – With Jeffrey - "...I found my self going to the second floor of the YMCA."
94	44,000	Jeff's Memory + florescents	1	Pg 47 – With Jeffrey - "Before I started writing any of this..."
95		Classroom + florescents	1	Pg 47 – With Mrs. M - "You're very welcome, Mr. Hatcher."
96		Blackout	3	Pg 47 – After Mrs. M - "You're very welcome, Mr. Hatcher."
97	45,000	Bows	3	SM CALL

APPENDIX E: Production Photos

Figure E. Pre-show lighting cue at the YMCA. Photo by Doug Smith.



Figure E2. Mrs. Mannerly's classroom at the YMCA. Photo by Doug Smith.



Figure E3. General lighting look for Jeffrey's asides to the audience. Photo by Clayton Van Winkle.



Figure E4. Light cue representing the Sirkian melodrama. Photo by Doug Smith.



Figure E5. The timing of the light cues was imperative to accentuate the comedic timing of the performers. Photo by Doug Smith.



Figure E6. Another example of the Sirkian Melodrama, isolated on Mrs. Mannerly while Jeffrey remains his thematic memory lighting. Photo by Dough Smith.



Figure E7. General lighting for the hotel bar. Photo by Clayton Van Winkle.



Figure E8. Lighting cue for the DAR. Photo by Doug Smith.



Figure E9. Final light cue of the show. Photo by Doug Smith.



Figure E10. Another angle of the final light cue. Photo by Clayton Van Winkle.

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